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ABSTRACT

This kit provides information on campaigning to increase the study of music in local schools and communities. The kit includes: (1) a "how-to" manual with worksheets, sample letters, and reproducible materials; (2) videotapes to help present your case to different audiences - "Let's Make Music" and "School Music and 'Reverse Economics'"; (3) sample brochures for handouts at meetings; (4) MENC's 1991 "Statements of Beliefs" advisory; (5) a window decal "Music Makes the Difference"; and (6) a resource flyer for additional items available on the topic. (EH)

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MUSIC MAKES THE difference

SO 027 664

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ACTION KIT FOR MUSIC EDUCATION

NATIONAL COALITION FOR MUSIC EDUCATION

MUSIC EDUCATORS NATIONAL CONFERENCE

NATIONAL ACADEMY OF RECORDING ARTS & SCIENCES, INC.

NATIONAL ASSOCIATION OF MUSIC MERCHANTS

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ACTION KIT FOR MUSIC EDUCATION

INTRODUCTION

You know that all children need a well-rounded education, one that includes music and the other arts as basic components of the school curriculum, but others may not have your vision. This kit will help you initiate an important campaign to convince school leaders, parents, neighbors, and friends that the study of music is key to the aesthetic, intellectual, and emotional development of every child. Here are the tools that will enable you to mount your campaign to draw the music community, parents, and others together to ensure a balanced, sequential, high-quality school music program for all children.

CONTENTS

How-To Manual—*Building Support for School Music: A Practical Guide,* to help you organize your advocacy group, analyze your school situation, set goals and strategies, and implement them. The manual includes

- Worksheets to help you analyze the status of your program and decide what you need to do.
- Sample letters and press releases to generate support for your campaign.
- Reproducible materials including a "Music Makes the Difference" petition, the campaign logo, and other resources.

Videotapes—to help you present your case to different audiences.

- *"Let's Make Music"*— Henry Mancini describes the dangerous omission of music and the other arts in education. *"A Way of Learning"*—Tim Lautzenheiser informs parents of the benefits of music study for their children.
- *School Music and "Reverse Economics"*—John Benham uses his theory of reverse economics to demonstrate that money is not saved by cutting music programs.

Commission Report—*Growing Up Complete: The Imperative For Music Education,* the definitive report from the National Commission on Music Education.

Brochures—Samples of low-cost support materials that can be used as handouts at meetings.

- "Growing Up Complete," an executive summary of the National Commission's report.
- "Music Makes the Difference," to explain your case to a general audience.
- "Music Education and Your Child," to tell parents what they should expect of a school music program and how they can help their children have music in their education and in their lives.
- "America's Culture Begins with Education," a collection of statements of support by corporate CEOs to reinforce your efforts with the business community.

Issues in Music Education—An advisory that presents MENC's 1991 "Statement of Beliefs" reflecting the position of MENC on a variety of topics that concern the music education profession.

Decal—sample of "Music Makes the Difference" window decal.

Resource Flyer—includes a listing and order form for complete Action Kit or individual items and campaign awareness items.

NATIONAL COALITION FOR MUSIC EDUCATION

MUSIC EDUCATORS NATIONAL CONFERENCE

NATIONAL ACADEMY OF RECORDING ARTS & SCIENCES, INC.

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GROWING UP COMPLETE

THE IMPERATIVE FOR MUSIC EDUCATION

EXECUTIVE SUMMARY

NATIONAL COALITION FOR MUSIC EDUCATION

MUSIC EDUCATORS NATIONAL CONFERENCE
NATIONAL ACADEMY OF RECORDING ARTS & SCIENCES, INC.
NATIONAL ASSOCIATION OF MUSIC MERCHANTS

Just as there can be no music without learning, no education is complete without music.

Growing Up Complete: The Imperative for Music Education is the result of a campaign to bring national recognition to the value of music and the other arts in every child's education. Based on the findings of the National Commission for Music Education, the report presents startling facts and figures about the value, status, and future of music education.

I. Music's Intrinsic Value

Public education in America is losing its soul. As Wynton Marsalis said, "Our culture is dying from the inside."

As music and the other arts are pushed steadily to the periphery, our schools are losing touch with a unifying force that can help young people connect what they learn with its intrinsic meaning for the human spirit.

Music is a form of beauty. It needs no one to justify it. We want our children to know and understand music, precisely because it has this intrinsic value on many levels. Music makes a distinctive claim on the human soul, bringing each generation face to face with itself, and with what we sense lies beyond ourselves.

Music is a dominant force in American life and culture, molding and shaping the public's senses, creating its meanings, and shaping its values.

Music enables the citizens of a multicultural society to communicate with one another, understand one another, and share in one another's lives.

Music connects us to our history, traditions, and heritage. It is critically important that our children, as Americans, make this connection.

For its intrinsic value alone, a comprehensive music education should be available to all students. But the deeply disturbing fact is that in vast numbers of our schools, this vital dimension of human experience is given only lip-service or left to chance. The lack of a comprehensive music education is a form of dehumanization by default.

II. Education Without Music

The evidence is strong that music education is suffering. It has been largely overlooked on the agenda of school reform in recent years. As a result, the core of the "core curriculum" is too often hollow. Music and the other arts are treated as "curricular icing," a dispensable "frill."

- ❖ Only 29 states have graduation requirements that involve the arts.
- ❖ The percentage of junior- and senior-high students taking music has declined by almost a third since 1950.
- ❖ Because most colleges do not require music and the other arts for admission, college-bound students have little incentive to take them.
- ❖ The federal government spends 29 times more on science education than on arts education.
- ❖ Fifty-five percent of the nation's school districts are either unserved by a music specialist or served only part time.

We are not providing our children with anything like a "basic" education in music and the other arts. What we are providing is an increasingly marginal, fragmented experience that substitutes "exposure" for understanding music and learning how to make it.

III. Education with Music

When a child studies music, significant elements of his or her education find focus and expression:

- ❖ developing the ability to understand and use symbols in new contexts;
- ❖ finding and directing the power of personal creativity and self-expression;
- ❖ exercising the diverse skills of problem solving; and
- ❖ participating in the deeply human satisfaction of shared work and meeting new challenges.

Education *without* music shortchanges our children and their futures. Education *with* music offers exciting possibilities in two directions.

(1) *Musical intelligence:* Research on intelligence and cognitive function points to the possibility that music may be a form of intelligence, not merely a manifestation of it. This exciting possibility is well worth exploring for its potential to all of education.

(2) *Developmental gain:* Music education, especially at an early age, can help open the door to important benefits. Involvement in music powerfully reinforces such crucial characteristics as self-esteem, self-discipline, creativity, and self-expression. It helps develop problem-solving skills, integrates subject matter across the curriculum, and correlates highly with overall academic achievement.

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IV. Making It Happen: Mounting A National Effort

"We have to fight to get music, fight to get it adequately funded, fight to get it taught." Music critic Robert Marsh's words are a rallying cry for the agenda advanced by the National Commission on Music Education:

- *Every child* must receive a balanced, sequential, high-quality program of music, taught by certified teachers.
- *Every school,* in its efforts to provide a high-quality music education, must receive what it is entitled to—the full support of local musicians; music organizations; indeed, the entire music community.
- *Every community* should have in place policies and strategies to assure that music education in the schools is integrated with significant opportunities for music experiences.

Every individual and group has a role to play:

- *The music community* should become directly involved in and take responsibility for the success and growth of school music programs, and make their concerns known to local officials.
- *Parents* must make music an important part of their homes, strike an alliance with their children's music teachers, and make sure their local school boards know of their commitment to music education.
- *Music researchers* should continue their pursuit of the connections among music, brain function, and intelligence.
- *Music teachers, principals, and other faculty* are urged to "act on what you know is true"—that music is every bit as important as language and mathematics; and to work together to enhance, enrich, and integrate other instructional areas through the use of music.
- *School board members* are urged to mount a curriculum review to make sure that the resources are there to build comprehensive music programs in all schools.
- *State and national officials* are urged to review state and national education goals and state curriculum requirements in order to restore music and the other arts to their proper place as basic to the curriculum.

The Call to Action: The National Commission calls on "all who love the arts to insist that instruction in music and the other arts be reestablished as basic to education ... because they are fundamental to what it means to be an educated person."

Music education is *basic* education.

This Executive Summary and the report *Growing Up Complete: The Imperative for Music Education* are publications of the National Coalition for Music Education.

Distributed by:
Music Educators National Conference
1902 Association Drive
Reston, VA 22091
(703) 860-4000

MUSIC EDUCATION and Your CHILD

MUSIC MAKES THE *difference*

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Your school's music program

You can invest in your child's future by ensuring that your school has a quality music program, taught by music specialists certified in music from prekindergarten through high school. Music programs should have written, sequential curriculum guides that include objectives and evaluation strategies. Here's what to look for:

Appropriate curriculum

- Opportunities for all students to develop skills in performing, reading, creating, listening to, and describing music; to learn to use music vocabulary and notation; and to develop an enjoyment of and sensitivity to music.
- Music literature studied and performed should have musical value.
- Exposure to and exploration of music from various historical periods and a variety of cultures.
- Provision for students to participate in both choral and instrumental music from grade four through high school.
- Special experiences for gifted students and students with disabilities, with efforts to offer instruction to all students equally.

Appropriate time for instruction

- At least 7 percent of the instructional program of each student in every elementary school should be devoted to the study of music.
- At least 15 percent of the instructional program of each student in every middle/junior high and high school should be devoted to the study of the arts.

Essential materials and equipment

- Schools should provide supplies, textbooks, printed music, well-maintained instruments, and other music materials.
- Music rooms should offer adequate space; ventilation, and light, as well as convenient access to well-maintained equipment, including a good piano, risers, audiovisual equipment, and a high-quality sound system.

When instrumental instruction should begin

- Stringed-instrument study can begin early (if scaled-down instruments are used), but preferably no later than grade four or five.
- Study on wind and percussion instruments should begin by grade five or six.
- Children can begin piano lessons when they can sit at the piano and concentrate, usually between ages five and eight.

How you can support your school program

Your support is essential for maintaining and improving the music program in your child's school. Here's what you can do:

- Learn as much as possible about the total school music program.
- Help support efforts to maintain and expand music learning opportunities for all students.
- Develop a positive relationship with your child's music educator, showing appreciation when the program does well and offering constructive suggestions when appropriate.
- Advise school board members, superintendents, and principals of your interest in a quality music education program.
- Work with the school administration in

**** Record: 30597 (Continued) ***
End Of Report

encouraging the school board to provide adequate funding for the music education program.
- Promote the school music program in the community and among civic organizations.

How to nurture your child's music education

As a parent, you can encourage your child's love of music and nurture his or her musical talents in a number of ways:

- Encourage your child to participate in school general music classes and instrumental and choral ensembles.
- When your school offers instrumental instruction, help your child choose a band or orchestral instrument, with the guidance of the music teacher.
- Visit your child's music classes periodically to gain a better understanding of what takes place in those classes.
- Volunteer to chaperone trips to music events and work to bring outstanding music performers to your school.
- Listen to high-quality music programs and recordings at home.
- Attend music events with your child to expand your child's interest in music.
- Encourage your child to perform for the family and friends in a nonthreatening environment, and to make music with the family.

Helping with home practice
- Set up a well-lit, quiet practice area away from distractions.
- Maintain a scheduled practice time.
- Ask your child to play for you and others, and give sincere and frequent praise. Do not be overly critical; the music teacher will correct problems.

Private music instruction and your child

Inform your school music educator if your child is studying music privately. If you're considering private musical study for your child, look for an adequately trained private instructor who maintains membership in a professional organization, such as the Music Teachers National Association. Your school music educator may be able to help in the following ways:

Consult about the suitability of private musical study for your child.
Recommend certain private instructors.
Recommend age-appropriate instruments for your child.

Without music in the school curriculum, children are denied something that can greatly enrich their lives. Music is vital to their education for its aesthetic, historical, and cultural value. The study of music makes special contributions to children's

- creative development
- self-discipline
- critical thinking skills
- self-esteem

Children who participate in music are also aided in coordination, goal-setting, concentration, self-expression, and cooperation.

Through music experiences, children can become better listeners and can develop musical intelligence. They also develop pride and a sense of accomplishment as young musicians.

Resources

The following publications are available from the Music Educators National Conference. (All orders must be prepaid.)

The School Music Program: Description and Standards, #1039. Guidelines for music curricula, K-12. 1986. $10.50.

Music in Today's Schools: Rationale and Commentary, #1060. A concise explanation of why music is important in every child's education. 1987. $4.00.

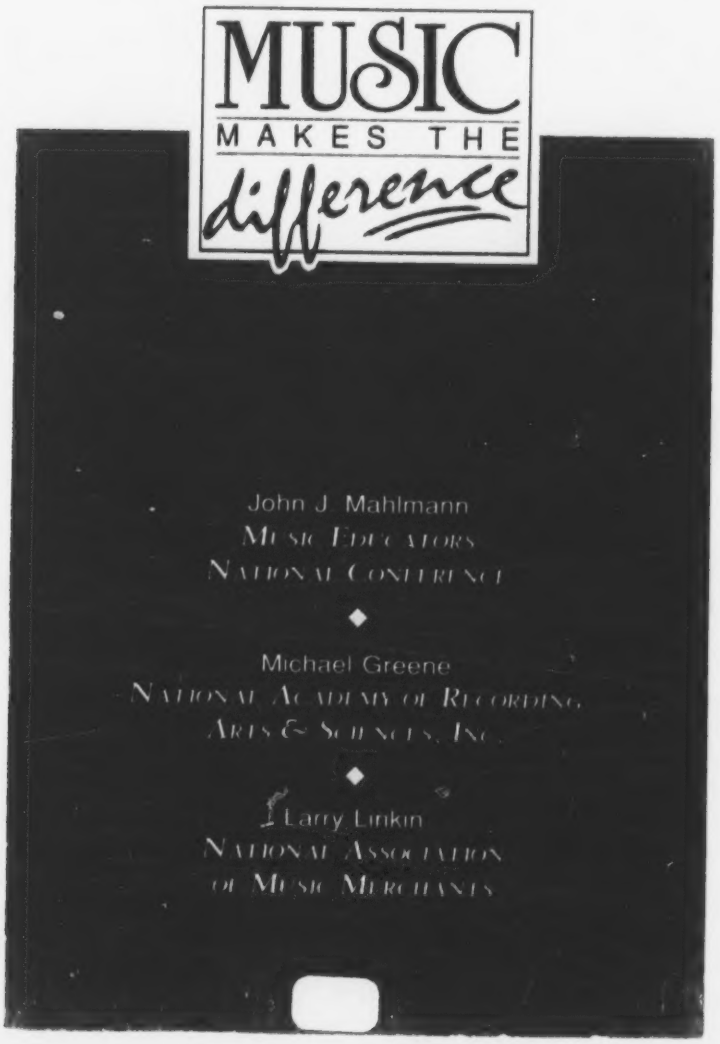
Guidelines for Performances of School Music Groups: Expectations and Limitations, #1016. 1986. $7.50.

Publication of this brochure has been made possible by the Music Industry Conference.

A publication of the
NATIONAL COALITION FOR MUSIC EDUCATION.

Distributed by:
Music Educators National Conference
1806 Robert Fulton Drive
Reston, VA 22091

National Coalition Campaign



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The Need

Is our nation headed toward a cultural caste system?

Because the study of music and the other arts is unavailable to many children in public schools, this important component of their education is becoming a privilege tied to wealth and class economics. Instead of a rich heritage for all of our children, arts education is becoming an elitist legacy for the education and enrichment of a select few. Will future sociologists and historians point to the early 1990s as the beginning of a cultural caste system in the United States?

This should be the concern of every citizen in the United States as school budgets and reform methods threaten the education that children receive in music and the other arts. The ambitious national goals set by the Bush Administration for the year 2000 have ignored the value of the arts in a well-rounded education.

Without the arts in the curriculum, children are deprived of a unique opportunity to develop their creativity, to learn self-discipline and teamwork, to increase their sense of self-worth, and to learn to live in a global society.

The Response

In order to place music and the other arts at the heart of the school curriculum, in the summer of 1990 the National Coalition for Music Education initiated a campaign for the decade to bring national recognition to the value of music and the other arts in every child's education.

The Coalition - the Music Educators National Conference, the National Academy of Recording Arts & Sciences, Inc., and the National Association of Music Merchants - represents an unprecedented cooperative effort by the music community - educators, composers, performers, technicians, retailers, publishers, and manufacturers. As partners in a vital cause, we share a strong interest in the future of our children and our nation. Together we bring a powerful message to the American people:

Just as there can be no music without learning,
no education is complete without music.

During the first year of the campaign, the coalition used several strategies to achieve national recognition:

- a prestigious national commission
- public forums across the country
- a definitive report, *Growing Up Complete: The Imperative for Music Education*, based on public testimony and other findings
- a National Symposium on "America's Culture at Risk" in Washington, D.C.

The Call to Action

Growing Up Complete was presented to all members of Congress, the governors, members of the Bush Administration, and other national leaders. It has been widely quoted in the media. The report presents startling facts and figures about the value, status, and future of music education and makes the following recommendations:

- *We call on all who care about education to destroy, once and for all, the myth that education in music and the other arts is mere curricular icing;*
- *We call on all who love the arts to insist that instruction in music and the other arts be reestablished as basic to education, not only by virtue of their intrinsic worth but because they are fundamental to what it means to be an educated person;*
- *We call on all parents, educators, and citizens who know and understand the value of music in our common life to bring the message about the value of music education to decision makers at all levels, and to encourage them to establish music as a priority, so our children can continue to learn and make music; and*
- *We call on those whose livelihoods depend on music -- as manufacturers, technicians, teachers, retailers, composers, performers, and others -- to lend their support to the cause of music education in our schools.*

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The Action

Today there is a dangerous dual situation in our nation that is threatening school programs in music and the other arts: the neglect of the arts in the national goals and severe budget cuts in state and local funding for education.

To meet this challenge, the National Coalition has answered the call to action with a multilevel campaign to take the message to the state and local levels, where budget and curriculum decisions are made.

The National Goal

Every child in every school will receive a well-rounded education that includes a comprehensive, sequential, high-quality program of music taught by a certified music teacher.

Our Objectives

- Every state will have a coalition for music education by October 1991
- Every school district (16,000) will have a local advocacy group for music education by October 1993
- Every state will have a full-time music supervisor by October 1994
- Every state will have an education code that assures every child K-12 an education in music with a certified music teacher and mandates a required unit for high school graduation in music and the other arts by October 1996
- Every child will study music as part of the basic school curriculum by January 2000

Action Kit

Coalitions are working in every state to monitor the education budget and legislation, devise appropriate strategies to accomplish their goals, and serve as a resource and a catalyst for local advocacy groups.

To assist those at the state and local levels, the National Coalition has prepared the *Action Kit for Music Education*, a package of tools to educate and inspire community residents. The kit contains: a how-to manual, *Building Support for School Music*; the book, *Growing Up Complete*; three videotaped presentations; and four brochures, targeted for different audiences, about the value and need for music education.

Our Nationwide Commitment

The National Coalition is seeking nothing less than a nationwide commitment to every child's right to an education in music and the other arts. Music education is a key to children's aesthetic, intellectual, and emotional development. Without it, our children's education is at risk, our culture is at risk, and our nation's future is at risk.

The *Action Kit for Music Education*
is available from the
National Coalition for Music Education
1806 Robert Fulton Drive, Reston, VA 22091
for $41.50 including postage and handling.

Advisory Council

Bruce Christensen
Public Broadcasting Service

The Honorable Bob Clement
U. S. House of Representatives

A. Graham Down
Council for Basic Education

Quincy Jones

Henry Mancini

The Honorable Major Owens
U. S. House of Representatives

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Supporting Organizations

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American Council for the Arts

ASCAP

Association for Supervision & Curriculum Development

BMI

The College Board

Council for Basic Education

Music Teachers National Association

National Association of Elementary School Principals

National Association of Secondary School Principals

National Education Association

National Federation of Music Clubs

National School Boards Association

SPEBSQSA, Inc.

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National Campaign Sponsors

Music Educators National Conference

MENC is the only national association that addresses all aspects of music education—band, chorus, orchestra, general music, teacher education, and research. More than 60,000 members represent all levels of teaching from pre-kindergarten to the doctorate. Since its inception in 1907, MENC has worked to ensure that every student has access to a well-balanced, comprehensive, and high-quality program of music instruction. MENC develops standards, curriculum guidelines, and evaluation procedures; provides information, resources, and services; and offers a forum for the exchange of ideas through publications and conferences.

National Academy of Recording Arts & Sciences, Inc.

NARAS, also called the Recording Academy, is best known for honoring outstanding artistic and technical achievement with its annual Grammy Awards program. Its 8,000 creative and technical members include musicians, songwriters, engineers, conductors, and music video directors. The Recording Academy actively represents the music community on such issues as protecting intellectual properties, archiving, and preservation. It also provides scholarships and research grants for professionals and conducts such education programs as the "NARAS Student Music Awards," the "McDonalds/NARAS All American High School Jazz Band" and the award winning "Grammy in The Schools" program.

National Association of Music Merchants

Entering its ninth decade, NAMM serves the music products industry—merchants, publishers, manufacturers, and the technicians who repair and service music instruments. This industry has a vital interest in all aspects of American education. Like all employers, it relies on our schools to produce a competent workforce. The industry also depends on the schools to develop and foster the next generation of music makers. NAMM sponsors scholarships for careers in the music industry, an active anti-drug campaign, and major trade shows for hundreds of exhibitors and thousands of attendees.

Materials to Support Music Education

MUSIC MAKES THE difference

NATIONAL COALITION FOR MUSIC EDUCATION
MUSIC EDUCATORS NATIONAL CONFERENCE
NATIONAL ACADEMY OF RECORDING ARTS & SCIENCES, INC.
NATIONAL ASSOCIATION OF MUSIC MERCHANTS

Available Resources for Your Campaign

Join in the National Campaign to Save Music Education

As a concerned member of the music community, you know how essential music is to a child's creative, intellectual, and emotional development. Every child should receive a well-balanced education that includes music.

But today, with budget cuts and the emphasis on math and science in our nation's schools, music programs are suffering. Our school music programs are often among the first to face the budget ax, as they are viewed by many as "curricular icing." If school music programs are to survive, changes in the perception of music in education must come from the united efforts of concerned parents and citizens across America.

The Music Educators National Conference, the National Academy of Recording Arts & Sciences, Inc., and the National Association of Music Merchants have formed the National Coalition for Music Education to educate the public about the value of music education. But true educational reform must grow from the roots up — at the local level where decisions about curriculum and budget are made.

We call on you to help convince school officials, parents, teachers, and community members that music is a necessary component of a child's basic education. Start by forming your own campaign with these tools designed to inform, educate, and enlighten others about the value of music education.

To help you in your efforts, the National Coalition for Music Education has produced an Action Kit containing the following useful materials for presentation and handout.

ACTION KIT for MUSIC EDUCATION This kit provides materials to heighten awareness of the need for music education in schools. It contains two videos in which Henry Mancini, Tim Lautzenheiser, and John Benham address the value and importance of music education *(Let's Make Music / A Way of Learning* and *School Music and "Reverse Economics");* the National Commission on Music Education's 1991 Report, *Growing Up Complete: The Imperative for Music Education;* and the "how to" manual *Building Support for School Music: A Practical Guide.* It also contains samples of a parent's brochure titled "Music Education and Your Child," a brochure titled "Music Makes the Difference," "Growing Up Complete: The Imperative for Music Education - An Executive Summary," and a car window decal. Items are available as part of this kit or individually, as described below.
Stock #1002 $37.50/ $30.00 members

VIDEOTAPES To present your case to parents, teachers, school officials, community members, and the media:

Let's Make Music/ A Way of Learning
In the first section of this two-part video, arranger/composer/conductor Henry Mancini, in a presentation for general audiences, describes the dangerous omission of music and the other arts from education. He states that "there is a vital link between music and learning," and that "although reading, writing, and arithmetic. . . are important, we also need to remember the forgotten R — the arts."

In the next section, noted music educator and clinician "Dr. Tim" Lautzenheiser shares his

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views about the value of music, academically and as a life-enhancing experience. He informs parents that music study can make a difference in children's lives, and that music fosters and reinforces many important aspects of development, such as self-expression and self-esteem.
Stock #3031 $15.00/$12.00 members

School Music and "Reverse Economics"
Dr. John Benham, author of *How to Save Your School Music Program— A Handbook for the Music Advocate*, provides facts to help you fight budget cuts in your school music program. He demonstrates that money is not saved by cutting music programs and that cutting part of a music program can eventually destroy the entire program. Dr. Benham encourages parents, teachers, and community members to use this video when making a speech or presentation to school officials or community groups about budgetary problems and program cuts.
Stock #3033 $15.00/$12.00 members

BOOKS Resources that can help you organize, analyze, and launch your campaign:

Growing Up Complete:
The Imperative for Music Education
This definitive report from the National Commission on Music Education is based on the principle that music and the other arts have intrinsic value and are essential for a child's comprehensive, well-balanced education. It addresses the concerns over—and the repercussions of—the omission of music and the other arts from a child's basic education.
Stock #1018 $7.95/$6.36 members

Building Support for School Music: A Practical Guide
A "how-to" manual that will help you organize your approach, analyze your school situation, set the necessary goals, and get to work. Includes checklists to help plan your campaign; sample letters to decision makers; sample press releases to the media; reproducible materials (fact sheets, campaign logos, and a petition); and creative ideas for getting past common obstacles to reach the media, important school officials, and decision makers.
Stock #1004 $8.00/$6.40 members

BROCHURES Brochures to hand out at meetings and to interested individuals:

"Music Makes the Difference"
Aimed at a general audience, this brochure describes music's place in education and the need to build support for music education programs. Provides suggestions on how to help by getting involved and informing community members and school officials, and offers a checklist for evaluating your school's music program.
Stock #4005 (sold in sets of 20) $6.00/$4.80 members

"Music Education and Your Child"
Brochure designed specifically for parents to encourage music study for their children. Argues that music is vital to a child's basic education. Provides suggestions on how to get children started early in music and what parents can do to support the school's music program.
Stock #4004 (sold in sets of 20) $6.00/$4.80 members

"Growing Up Complete: The Imperative for Music Education—An Executive Summary"
Provides a brief summary of the aspects outlined in *Growing Up Complete: The Imperative for Music Education*, including the intrinsic value of music, the need for music in a child's developmental process, and the national effort necessary to reestablish music and the

other arts as basic in the curriculum. For use at meetings or presentations or to hand out as informational brochures.
Stock #4006 (sold in sets of 20) $6.00/$4.80 members

"America's Culture Begins with Education" Chief executive officers of major companies share their personal and corporate commitment to music and the other arts in education by giving statements supporting music and the other arts in the curriculum of America's public schools. A useful tool for reinforcing your campaign efforts with community leaders.
Stock #4002 (sold in packages of 10) $7.00/$5.60 members

AWARENESS ITEMS

T-Shirts — Navy blue with the campaign logo, "Music Makes the Difference," in green and white. M, L, XL, and XXL.
Stock #5031 B/C/D/E $11.00/$8.80 members

Sweatshirts — Navy blue with the campaign logo in green and white. L, XL, and XXL.
Stock #5032 C/D/E $21.00/$16.80 members

Appreciation Certificates — Show your appreciation and thanks to campaign supporters with these certificates. 8 1/2" x 11", sold in packages of 10.
Stock #5035 $2.50/$2.00 members

Decals — 4" x 3 1/4". Display your commitment to music education with these stickers for your car window featuring the blue and green campaign logo. Sold in packages of 25.
Stock #5036 $6.50/$5.20 members

Buttons — 1 3/4". Blue and green logo buttons with pin enclosure to wear and distribute in support of the campaign. Sold in bags of 20.
Stock #5037 $6.00/$4.80 members

Totebags — Great for carrying books or personal items. Royal blue with the campaign logo in green and white.
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May 1991

Issues in Music Education

An Advisory from Music Educators National Conference

The following "Statement of Beliefs" reflects the current position of MENC on a variety of topics that concern the profession. This summary of MENC philosophy will be evaluated and modified periodically to respond to changing conditions and needs.

Statement of Beliefs

Foreword

The Music Educators National Conference serves as the national voice for music education in the United States. It represents all levels and all fields of specialization within music education. Its purpose is the advancement of music education. The following statements represent the beliefs, objectives, and positions of the Conference.

The Role of Music in American Education

Access to Music Education

1. The Music Educators National Conference believes that every student at every level, K-12, should have access to a balanced, comprehensive, and sequential program of music instruction in school taught by teachers qualified in music.
2. The Music Educators National Conference believes that the finest possible education in music should be available to every student in the nation and that every student should have an equal opportunity to study music. MENC believes that the quality and quantity of music instruction received by a student should not be a result of geographic location, social status, racial or ethnic status, urban/suburban/rural status, or parental or community wealth.
3. The Music Educators National Conference calls upon all who share a commitment to quality in education to join together to build upon the significant achievements of America's music educators and the many outstanding programs in music and the other arts that exist through the nation. Because of the role of the arts in civilization, and because of their unique ability to exalt the human spirit, it is important in today's world that every American child receive a balanced, comprehensive, sequential, and rigorous program of instruction in music and the other arts.

Support for Music Education

4. The Music Educators National Conference believes that in order to achieve our national commitment of equal educational opportunity for all, every school and school system, public or private, should provide adequate financial resources to support the music program described in the MENC publication *The School Music Program: Description and Standards*. In public schools this support should come from public funds. The music program should not be dependent on funds raised by students, teachers, or support groups.
5. The Music Educators National Conference believes that every elementary and secondary school should undertake to implement, in increments if necessary, the specific recommendations of MENC with respect to curriculum, staff, scheduling, physical facilities, and materials and equipment as presented in *The School Music Program: Description and Standards*.
6. The Music Educators National Conference believes that if and when fiscal pressures require cutbacks in school programs such savings should be sought first by reducing or eliminating auxiliary and non-instructional services. If further savings are required, cutbacks should be made equitably across subject-matter fields. MENC is in favor of maintaining a balanced curriculum at all grade levels and is opposed to any categorical cuts that would curtail or eliminate important learning experiences for students.
7. The Music Educators National Conference recognizes its responsibility to inform school administrators, parents, and the public of the need for music instruction in the schools, the conditions necessary for music education to succeed, and the benefits to be derived from music instruction.

Objectives of Music Education

8. The Music Educators National Conference believes that the K-12 music program should be designed to produce individuals who:
   (1) are able to perform music alone and with others;
   (2) are able to improvise and compose music;
   (3) are able to use the vocabulary and notation of music;
   (4) are able to respond to music aesthetically, intellectually, and emotionally;
   (5) are acquainted with a wide variety of music, including diverse musical styles and genres, representing cultures from throughout the world;
   (6) understand the uses and influences of music in the lives of human beings;
   (7) are able to make aesthetic judgments based on critical listening and analysis;
   (8) have developed a commitment to music;
   (9) support the musical life of the community and encourage others to do so; and
   (10) are able to continue their musical learning independently.
9. The Music Educators National Conference believes that, although formal instruction in music is very important in the development of those students who are gifted and talented in music, the primary purpose of music instruction in the schools is to improve the quality of life for all students through the development of their capacities to participate fully in their musical culture.

Educational Reform

10. The Music Educators National Conference supports efforts to improve the quality of American education at every level and in every phase of the curriculum.

Continuing Music Education

11. The Music Educators National Conference believes that music education should be a lifelong process and should embrace all age groups.

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Music and the Other Basics

12. The Music Educators National Conference believes that the arts constitute one of the five fundamental components of basic education, along with language, mathematics, the natural sciences, and the social sciences. These five fields of study should be at the core of the education of every child.
13. The Music Educators National Conference believes that the arts should be an integral part of basic education and that in this context "the arts," "the fine arts," and "the visual and performing arts" should all be defined to comprise only music, visual arts, theater, and dance. Courses not focusing on these four arts, including some that may include the word "arts" in their titles, serve different educational purposes and should not be permitted to satisfy requirements in the arts.

Conditions and Expectations for Teaching Music

Requirements

14. The Music Educators National Conference believes that at least 7 to 9 percent of the instructional program of every student in every elementary school, or at least 100 to 150 minutes per week, whichever is greater, should be devoted to the study of music.
15. The Music Educators National Conference believes that general music classes should be required of all students through grade 8 including those who participate in performing groups.
16. The Music Educators National Conference believes that at least 15 percent of the instructional program of every student in every middle school, junior high school, and high school should be devoted to the study of the arts.
17. The Music Educators National Conference believes that every high school should require at least one year of study in music, art, theater, or dance for graduation and should encourage additional study of the arts.
18. The Music Educators National Conference believes that every college and university should require at least one year of study in music, art, theater, or dance for admission and should encourage additional study of the arts.
19. The Music Educators National Conference believes that every college and university should require at least one year of study in music, art, theater, or dance for graduation and should encourage additional study of the arts.

Curriculum

20. The Music Educators National Conference believes that a strong music program is important in every American school in order to provide musical experiences of breadth and depth for every student. Education in music can also (1) identify and develop the musical talents of all students, (2) enhance students' sense of personal worth and self-esteem, (3) provide an opportunity for success for students who routinely face disappointment and failure in school, and (4) bring joy and beauty into the lives of students and teachers and thereby make the schools more enjoyable places in which to learn.
21. The Music Educators National Conference believes that the music program in every American school should (1) be suited to the needs of the individual students, (2) reflect the multimusical nature of our pluralistic American culture, (3) include samples of the various musics of the world, (4) be responsive to the requirements of the diverse special populations present in our schools, including the musically gifted and talented, (5) provide sufficient course offerings for students who lack the time, talent, or commitment to participate in select performing groups and similar activities, and (6) incorporate the music, media, and technology of contemporary America.
22. The Music Educators National Conference believes that the K-12 music program should provide extensive opportunities for performing, composing, improvising, and listening to music.
23. The Music Educators National Conference believes that students at every level should be given ample opportunities to develop their abilities to analyze music with discrimination, to understand the historical and cultural backgrounds of the music they encounter, to make relevant critical judgments about music and performances, and to deal with aesthetic issues relevant to music.
24. The Music Educators National Conference believes that the music included in the school curriculum should represent diverse periods, styles, forms, and cultures.
25. The Music Educators National Conference believes that the music curriculum should be described and outlined in a series of sequential and articulated curriculum guides for each course offering or grade level.
26. The Music Educators National Conference believes that instruction on string instruments should be offered not later than grades 4 or 5 and instruction on wind and percussion instruments should be offered not later than grades 5 or 6. Beginning instruction should also be available for students who wish to start later.
27. The Music Educators National Conference believes that every high school should offer at least one music course each year for students who do not elect performing organizations. At least some of these courses should be scheduled to avoid conflicts with required courses and should be available without prerequisites.
28. The Music Educators National Conference believes that music and the other arts should be integrated into all of the disciplines of the curriculum just as they are integrated into all aspects of life. Music can be used when appropriate to enhance the teaching of other subject matter, but, in addition, it should maintain its integrity in the curriculum and should be taught for its own sake as well. The use of music as a means for the teaching of non-musical content should not diminish the time or effort devoted to the teaching of music as music.
29. The Music Educators National Conference believes that music education can benefit from utilizing the professional musicians and the musical institutions of the local community to enhance and strengthen the school music curriculum. The contributions of these musicians and institutions serve to complement but not to substitute for a balanced, comprehensive, and sequential music program in school taught by qualified teachers.

Scheduling

30. The Music Educators National Conference believes that music should be taught during the school day. There should be sufficient flexibility within the total curriculum and within the school day to provide a balanced program in music and the other arts. The length of the school day should be sufficient to ensure that all students have the opportunity to elect courses in music and the other arts.
31. The Music Educators National Conference believes that the school day in every middle school, junior high school, and high school should consist of at least seven to eight periods so that students may elect a balanced program of required and elective courses.
32. The Music Educators National Conference believes that every elementary school child should receive music instruction in school three to five times weekly.
33. The Music Educators National Conference believes that nonperformance music classes in the middle school, junior high school, and high school should meet for a minimum of ninety class periods per year. Although minicourses devoted to specific specialized topics within music may be appropriate, short-term "exploratory" courses, in which the comprehensive study of music is concentrated in six to ten weeks, are not suitable, particularly in the middle school, because they do not allow sufficient time to develop the skills and knowledge necessary for composing, performing, listening to, and analyzing music.
34. The Music Educators National Conference believes that every music teacher should have at least forty-five minutes during each school day for preparation and student evaluation.
35. The Music Educators National Conference believes that sufficient travel time should be computed in the teaching load of every music teacher who must move from school to school or room to room.

Materials and Equipment for Teaching Music

36. The Music Educators National Conference believes that every music teacher should be provided with sufficient materials and equipment with which to teach. All materials should be current and in good condition. All equipment should be of high quality and in good repair.
37. The Music Educators National Conference believes that every music teacher should be allowed the greatest possible discretionary authority to use his or her professional judgment in selecting the most

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appropriate instructional materials for use with each student and group.

38. The Music Educators National Conference believes that music educators should exercise discretion with respect to the lyrics of music performed, studied, or heard in their classrooms. Responsibility for the selection of instructional materials cannot properly be delegated by teachers to any other persons, including students.
39. The Music Educators National Conference supports the copyright laws of the United States and declares that any improper or unauthorized use of music or other materials protected under the law shall be prohibited in all activities of the Conference. MENC calls upon all music educators to acquaint themselves with the provisions of the copyright law and to guard scrupulously against the production, use, or storage of any materials produced in violation of the law.

Facilities for Teaching Music

40. The Music Educators National Conference believes that every music teacher should be provided with adequate facilities in which to teach. All facilities should be large enough to accommodate the largest group taught and, if appropriate, should provide space for physical movement. All facilities should be suitable with respect to temperature, humidity, lighting, and air circulation. All should have adequate acoustical properties and should provide sufficient secured storage space for instruments, materials, and equipment.

Instructional Technology

41. The Music Educators National Conference recognizes the usefulness of instructional technology in achieving the objectives of music education. MENC believes that (1) every student should have access to the technology that can help to develop his or her musical skills and knowledge, (2) every music teacher should have access to the appropriate educational technology and the opportunity to explore its potential, (3) music teachers should be involved in all aspects of technology utilization in music, including planning, implementation, and evaluation, and (4) technology should be used not for its own sake but in order to achieve the objectives of music education.

Staffing

42. The Music Educators National Conference believes that music in the elementary school should be taught by music specialists. Their efforts should be reinforced by the work of classroom teachers.
43. The Music Educators National Conference believes that the teacher-pupil ratio in general classroom music in the elementary school should be no greater than 1:400. No music educator should teach more than twenty-four contact hours per week or more than eight classes per day of thirty to thirty-five minutes each.
44. The Music Educators National Conference believes that music teachers responsible for general classroom music in the middle school or junior high school should teach no more than 250 minutes per day of pupil contact time and that no teacher should have more than five different preparations per day.

Music in Early Childhood Education

45. The Music Educators National Conference believes that music should be an integral part of every preschool, kindergarten, day-care, and early intervention program. Every child should have an opportunity each day to hear, explore, and perform music.
46. The Music Educators National Conference believes that at least 12 percent of the contact time with children in every center for early childhood education should be devoted to the teaching of music.
47. The Music Educators National Conference believes that at least one staff member in every center for early childhood education should have received formal training in music, and that a music specialist qualified in early childhood education should be retained as a consultant.
48. The Music Educators National Conference believes that every center for early childhood education should have a "music corner" or similar area where children have easy access to music materials.

Music and Special Populations

49. The Music Educators National Conference recognizes that increased efforts are necessary to meet the musical needs of students with disabilities, at-risk students, and students who are gifted and talented in music.
50. The Music Educators National Conference believes that students with disabilities should, to the fullest extent possible, have the opportunity to participate in elective choral and instrumental experiences on the same basis as other students.
51. The Music Educators National Conference believes that when students with disabilities are mainstreamed into regular music classes (1) music educators should be involved in the placement decisions, (2) placement should not result in classes exceeding the standard class size, (3) placement should not result in a disproportionate number of disabled students in any class, (4) placement should be based on musical achievement when it is based on musical achievement for other students, and (5) music educators working with special education students should have access to in-service education in special education.
52. The Music Educators National Conference believes that special programs should be available to meet the needs of students who are gifted and talented in music.

Academic Credit

53. The Music Educators National Conference believes that academic credit should be awarded for music study on the same basis as for other courses in the secondary school. Grades earned in music courses should be considered in determining the grade-point averages and class rankings of students on the same basis as grades in other courses.
54. The Music Educators National Conference believes that grades in music courses should be counted on the same basis as grades in other courses by colleges and universities in calculating the grade-point averages of applicants for admission.

Research and Scholarship in Music Education

55. The Music Educators National Conference recognizes the importance of research and scholarship in all aspects of the music teaching and learning process and encourages music teachers to take full advantage of all findings that can make their instruction more effective. Music instruction should be infused with the best and most current knowledge available about the nature of music and about the teaching and learning of music.

Administration of Music Education

56. The Music Educators National Conference believes that in every school district one music educator should be designated as coordinator or administrator to provide leadership for the music program. This person should be employed on a full-time basis for administration when the district includes fifteen or more music educators. The amount of administrative time may be adjusted proportionately when the staff is smaller. Additional administrative staff should be employed at a rate of one-third time for each additional ten teachers above fifteen.

State Supervisor of Music

57. The Music Educators National Conference believes that the professional staff of every state department of education should include a state supervisor of music, or a state supervisor of fine arts with subordinate personnel specializing in the various arts, in order to provide professional leadership and assistance to teachers.

Pre-Service and In-Service Education for Teaching Music

Music Specialists

58. The Music Educators National Conference believes that the music teachers of the future should be drawn from among those candidates who have the greatest musical talent and who are the most gifted in working with children. Every effort should be made to acquaint prospective teachers with the rewards of the profession of music education and to urge them to consider music teaching as a career.
59. The Music Educators National Conference believes that standards for entrance into the music teaching profession should be rigorous yet flexible enough to allow admittance to those who demonstrate the potential to be effective teachers. Admission to a teacher education program should be based on multiple considerations, including personal, intellectual, musical, and instructional qualifications.

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60. The Music Educators National Conference believes that pre-service and in-service programs in music education should be designed to help music educators plan and teach a music program based on the MENC publication *The School Music Program: Description and Standards*.

61. The Music Educators National Conference believes that every music educator should be able to participate fully in the work of professional associations, and that schools should provide released time without loss of pay to music educators to attend the professional meetings of MENC and its divisions and state affiliates and to fulfill leadership responsibilities on behalf of these organizations.

62. The Music Educators National Conference believes that every music teacher should be permitted at least two days of professional leave each year, with pay, for in-service education activities arranged by the district or proposed by the teacher.

63. The Music Educators National Conference believes that peer support should be provided for music teachers during the initial years of teaching by means of a mentoring program.

64. The Music Educators National Conference believes that excellence in music teaching should be recognized and rewarded through a systematic, organized program that evaluates a teacher's professional growth and teaching effectiveness.

Classroom Teachers

65. The Music Educators National Conference believes that every college or university should require that every prospective elementary classroom teacher complete at least twelve semester hours of credit in methods and materials for teaching the arts.

66. The Music Educators National Conference believes that state certification standards for classroom teachers should require at least twelve semester hours of work in methods and materials for teaching the arts.

67. The Music Educators National Conference believes that state certification standards for school administrators should require at least six semester hours of work in the philosophy and practice of the arts or arts education.

Current Issues in Music Education

Academic Eligibility Requirements

68. The Music Educators National Conference believes that academic eligibility requirements are not appropriate when applied to students enrolled in scheduled, credit-bearing music classes, including performance groups. Out-of-school performances, festivals, and other activities often serve as laboratories to demonstrate what has been learned, and academic eligibility requirements should not be applied under these circumstances.

Religious Music

69. The Music Educators National Conference believes that religious music is an important component of the musical repertoire of all cultures. The study of such music, chosen on the basis of its musical quality and focusing on its musical characteristics, is important and appropriate for the development of broad musical literacy.

Assessment of Students, Teachers, and Programs

70. The Music Educators National Conference believes that every school district should develop reliable, valid, and appropriate instruments and techniques for assessing student learning, teacher competence, and program effectiveness in the arts.

71. The Music Educators National Conference recognizes the legitimate interest of states and school districts in ensuring that the teachers in their schools are knowledgeable, qualified, and competent. At the same time, MENC believes that no valid assessment of the competence of teachers in a specialized field such as music is possible without knowledge and skill in the subject matter itself on the part of those conducting the assessment. For this reason, it is the position of the Music Educators National Conference that professional music educators should be actively involved in any program that seeks to evaluate the effectiveness of music educators or to assess their competence. Specifically, MENC believes that (1) music educators should be effectively represented on the committees that establish the criteria, materials, and procedures by which music teachers are evaluated, (2) districtwide or statewide programs of teacher evaluation should be modified when necessary to make them reliable, valid, and fair for use with music teachers, (3) special instruments, items, or techniques may be required to evaluate the special competencies needed by music teachers, and (4) the evaluator of a music teacher, or at least one member of the evaluation team, should be knowledgeable in music. MENC urges that any state or district undertaking a program that will include the evaluation of music teachers or the assessment of their competence seek recommendations from MENC or from the appropriate MENC state affiliate as to persons qualified to provide assistance.

72. The Music Educators National Conference believes that music should be reinstated immediately as a part of the National Assessment of Educational Progress. Items in music performing and listening, which were originally a part of the National Assessment and subsequently dropped, should be included.

Magnet Schools

73. The Music Educators National Conference supports the establishment of magnet schools in the arts provided that they do not result in a reduction in the quantity or quality of music instruction in other schools. MENC opposes the establishment of magnet schools in the arts when the net effect is a reduction in access to a balanced program of music instruction for the remaining students.

Travel

74. The Music Educators National Conference believes that trips by school music organizations should be justifiable on the basis of their educational value to the students. In deciding whether or not to travel, a teacher should consider such factors as (1) the effect of the trip on the students' educational programs, (2) the cost and effort required in relation to the educational value, (3) the age of the students, and (4) the effect of the trip on other aspects of the music curriculum and the total school curriculum.

Cooperation with Other Organizations

75. The Music Educators National Conference believes that music educators should seek opportunities to advance music education by utilizing local resources and by building partnerships and working cooperatively with other individuals and groups such as professional musicians, the manufacturers of music instruments and equipment, music publishers, school music dealers, arts organizations, and educational associations.

76. The Music Educators National Conference affirms its adherence to *The Music Code of Ethics*, an agreement defining the jurisdictions of professional musicians and school musicians signed by the American Federation of Musicians, MENC, the American Association of School Administrators, the National Association of Elementary School Principals, and the National Association of Secondary School Principals.

Federal Programs and Agencies

77. The Music Educators National Conference believes that any federal program or legislation that provides benefits or recognition for students or teachers in designated subject-matter fields should include music or the arts. This inclusion should apply in all programs concerning research and development; scholarships and loans; loan forgiveness; teacher education; evaluation and assessment; the development or acquisition of instructional materials; teacher, student, or school recognition; and other programs.

78. The Music Educators National Conference supports the National Endowment for the Arts in its efforts to enhance the status of the arts in American society and to make the arts a more important part of the lives of all Americans. MENC believes that in its arts education programs the Endowment should work in close cooperation with the professional associations in arts education and should consult regularly with professional arts educators.

Adopted by the National Executive Board, March 1991

Music Educators National Conference
1902 Association Drive
Reston, Virginia 22091

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■

School Music and "Reverse Economics" is the missing component that is needed to prevent music programs from being cut in a time of budget problems.

■

Show this video when you are making a speech or presentation about budgetary problems and program cuts.

Dr. John Benham is the author of *How to Save Your School Music Program—A Handbook for the Music Advocate*. His educational background includes an undergraduate degree in music from Northwestern College in St. Paul, MN, and graduate degrees from the University of Northern Colorado. His professional experience includes public school vocal and instrumental music, university teacher education, and experience as a school board member.

Dr. Benham is the founding president of Music in World Cultures, Inc., an organization he founded to assist missionaries with ethnomusicological studies in Third World countries.

Partial funding for this video has been provided by the Music Achievement Council and the National Association of Band Instrument Manufacturers

This video is a resource for the National Coalition for Music Education's campaign, "Music Makes the Difference." An *Action Kit for Music Education* and other materials for the campaign are available.

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Music Educators National Conference
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(703) 860-4000

SCHOOL MUSIC AND "REVERSE ECONOMICS"

NATIONAL COALITION FOR MUSIC EDUCATION

SCHOOL MUSIC AND "REVERSE ECONOMICS"

John Benham, known by school administrators as the "peripatetic warrior against school music program budget cuts," has saved school music programs from severe budget cuts in nineteen states over the last ten years. Using his theory of reverse economics, he demonstrates that money is not saved by cutting music programs, and that cutting part of a music program can eventually destroy the entire program.

NATIONAL COALITION FOR MUSIC EDUCATION
MUSIC EDUCATORS NATIONAL CONFERENCE
NATIONAL ACADEMY OF RECORDING ARTS & SCIENCES, INC.
NATIONAL ASSOCIATION OF MUSIC MERCHANTS

In "Let's Make Music," Henry Mancini addresses the need for music and the other arts. He points out the correlation between music and learning and stresses the importance of school music programs for a balanced education, calling on parents, citizens, and taxpayers to get involved.

Composer/performer/arranger Henry Mancini is considered one of the giants not only in motion picture and television music, but also in concert performance and recording. He has received many awards, has written numerous scores for television and films, and has recorded over 90 albums, from big band to jazz to classical to pops. Much in demand as a performer and composer, the multifaceted, multitalented Henry Mancini continues to intrigue and delight audiences worldwide.

In "A Way of Learning," Tim Lautzenheiser addresses parents about the value of music education, encouraging them to get involved in their children's school music programs. He explains the benefits of music study in a child's academic development and as a life-enhancing tool.

Tim Lautzenheiser is known as a teacher, clinician, author, composer, consultant, and adjudicator. His career has involved ten years as a successful university band director. He is best known, however, for his programs dealing with positive attitude, student motivation, and effective leadership training. Dr. Lautzenheiser is the founder of Attitude Concepts for Today, through which he meets his many requests for workshops, seminars, and speaking engagements.

■

Share this video with friends, at PTA meetings, with school boards, and with anyone who can make a difference in the school curriculum — and ultimately, in the lives of our children.

■

This video is a resource for the National Coalition for Music Education's campaign, "Music Makes the Difference." An *Action Kit for Music Education* and other materials for the campaign are available.

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Henry Mancini Presents Let's Make Music

Tim Lautzenheiser Presents A Way of Learning

National Coalition for Music Education

Henry Mancini Presents Let's Make Music

Tim Lautzenheiser Presents A Way of Learning

National Coalition for Music Education

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America's Culture Begins with Education

America's Culture Begins with Education

The Music Educators National Conference believes that every child should have a quality education in music. Knowledge and skills in music and the other arts are vital for their aesthetic, historical, and cultural value. Without the arts in the curriculum of America's public schools, children are denied an education that provides a firm foundation for living and making a living.

To reinforce this view, we asked prominent American citizens, who are the chief executive officers of major companies, to share their personal and corporate commitment to the arts in education. Their statements support MENC's belief that the study of the arts makes a special contribution to the development of children's creativity, self-discipline, critical thinking, and self-esteem.

The study of music and the other arts gives students a sense of their cultural heritage and helps them develop their human potential to the fullest extent possible. Indeed, America's Culture Begins with Education.

John J. Mahlmann
Executive Director

Music Educators National Conference

America's Culture Begins with Education

ROBERT E. ALLEN
Chairman and Chief Executive Officer
AT&T Corporation

We live in an age increasingly ruled by science and technology, a fact that only underscores the need for more emphasis on the arts. As we find science encroaching on every field of study, we need to ensure that our humanity does not become a historical footnote. That can best be assured with a solid understanding and appreciation of the arts. A grounding in the arts will help our children to see; to bring a uniquely human perspective to science and technology. In short, it will help them as they grow smarter to also grow wiser.

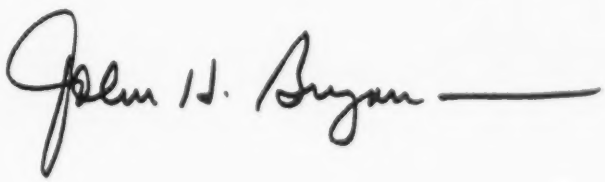
R.E. Allen

JOHN H. BRYAN
Chairman of the Board and
Chief Executive Officer
Sara Lee Corporation

The arts have value not only because they enrich our lives as individuals, but also because they enrich society as a whole in several ways. For example, creativity is so crucial to the success of democratic capitalism. The arts are also important to society because they are such a civilizing force . . . as essential over time as adequate housing, a cleaner environment, and other compelling causes.

And the arts are an important component of education. If we expect America to remain a civilized country into the next generation and the next century, education should include a strong grounding in one's tradition and culture.

The arts are an important part of this acculturation process. They help explain who we are and how we got here. They reach us and teach us in ways that can enlighten and inspire, often for a lifetime. Some people may see art simply as elitist entertainment, not relevant to the problems of the day. But art can be very important in giving a sense of direction and purpose to the youth of our society.



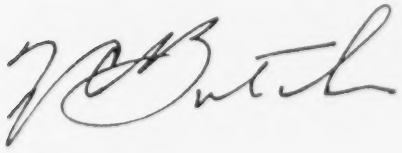
WILLARD C. BUTCHER
Chairman of the Board
The Chase Manhattan Corporation

I firmly believe that there is place for the arts — music, dance, drawing, painting, writing — in the school curriculum.

In the elementary grades, the arts are a valuable component in broadening a child's mind and talents. In secondary school, the arts provide a sense of history, connecting the past to the present. When a student reaches college, a liberal arts education teaches not just clear but creative, innovative thinking.

That's the kind of individual I'm interested in recruiting for Chase: one who can think conceptually, write well and — perhaps most importantly — bring a creative outlook to the conference room table.

Beyond that, however, an appreciation of music and the arts can provide countless hours of enjoyment for a full and rewarding life.

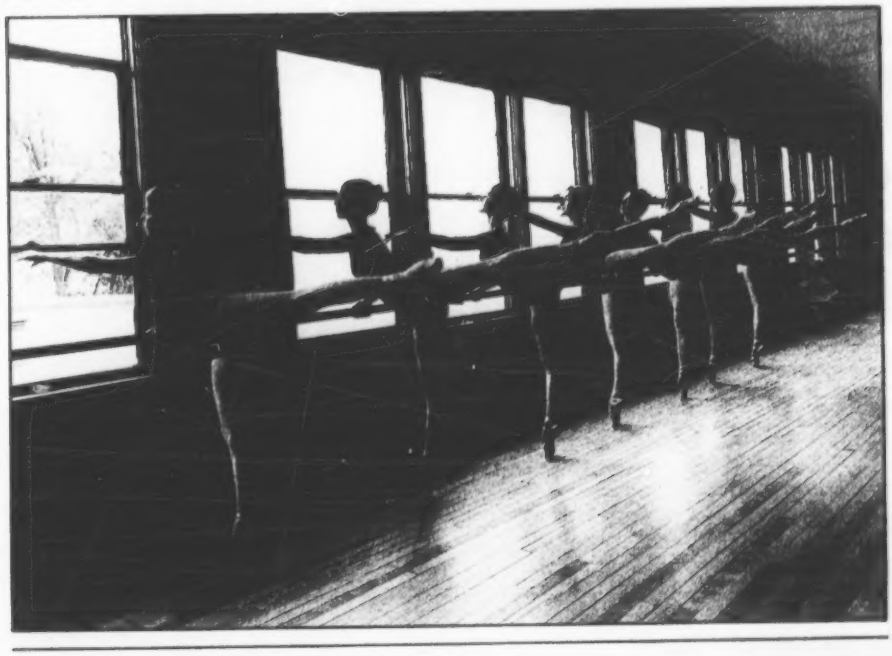


KENNETH T. DERR
Chief Executive Officer
Chevron U.S.A.

Long before talk about the right and left sides of the brain became popular, businesses like ours knew that the need for thinkers extended far beyond the concert hall and the art gallery. Every part of a vital society depends on creative thought. The world in which we live and work, and in which we create our future, should be a world in which new ideas are valued, and where restless creative minds seek better ways of doing things. The energy that keeps a child's foot tapping, that paints purple leaves on a pink tree, that ranges freely in an open world of the imagination, will bring to our society a vitality that will energize any corner in which it finds itself.

A large corporation such as ours can thrive best in a society in which young people are vital and quick and creative. We need such young people not only as employees but also as neighbors and customers, today and in future days.

Ken Derr

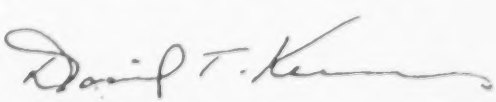


David T. Kearns
Chairman and Chief Executive Officer
Xerox Corporation

Why arts in education? Why education at all? The purpose of education is not simply to inform but to enrich and enlighten, to provide insights into life as it has been led and as it may be led. No element of the curriculum is better suited to that task than arts education. Whether we think about music, the performing arts, the plastic arts, whether we think about appreciation or performance, the arts take us beyond pragmatic concerns of the moment and give us a glimpse of human possibility.

Ars longa, vita brevis: *art is long, life is short. This timeless quote — attributed to Hippocrates, used by Chaucer, Browning, and Longfellow — reminds us of the true importance of art and the reason for arts education. Art alone endures; it is the highest form of human expression; and it is accessible to everyone. Even though most of us cannot perform as Beethoven, Leonardo, Sophocles, or Picasso did, we can appreciate and participate in their accomplishments.*

There is, of course, a practical reason for arts education — indeed, for liberal education: as I said in Winning the Brain Race, *a book I coauthored with Denis P. Doyle, "a liberal education not only imparts the great lessons of history, citizenship, and science, it teaches people to think, to solve problems, to take risks . . . to think independently, to step back from problems and the crowd, to be an entrepreneur and innovator. The virtues of a liberal education are the virtues of free enterprise in general and the high tech, knowledge-based society in particular: flexibility, adaptability, inventiveness, even playfulness."*



WILLIAM E. LAMOTHE
Chairman of the Board
Chief Executive Officer
Kellogg Company

I believe that a liberal arts education prepares young people for adult life far better than a more narrowly focused education. The perspectives on music, art, history, languages, and the other disciplines help adults understand more about life, get more enjoyment out of life, and contribute more to their families, churches, and communities. An education enriched with participation in lively arts encourages students to reach for the best within themselves. The self-esteem they develop from this experience builds the confidence to reach for the best in our society.

Business also benefits from education in the arts. Successful companies in our emerging global economy need more than technicians. They require men and women who thrive in an environment of multiple cultures and who understand the variety of needs among both employees and customers. Appreciation of music and related arts bridges the gaps among societies and offers young people valuable lessons in cooperation and sensitivity to others.

One of the most wasteful decisions any school could make would be to discard arts education as a "frill." The investment in a fine arts curriculum is repaid many times over by the quality of life it fosters in the community and by the growth it encourages in our most valuable asset: our children.

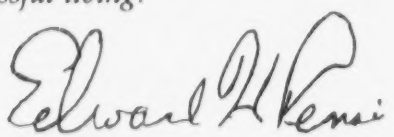
W. E. LaMothe

EDWARD H. RENSI
Chief Operations Officer
President and Chief Operating Officer—U.S.A.
McDonald's Corporation

Helping our children become the most informed, well-rounded people they can be is the greatest gift we can offer them. It will allow them to embrace the world and to reach their full potential in both their personal and professional lives.

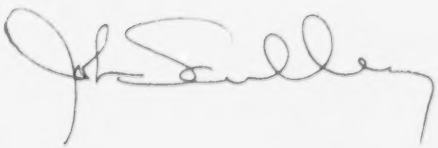
It is our job, as parents, educators, and friends, to see that our young people have the opportunity to attain the thorough education that will prepare them for the future.

Much of that education takes place in the classroom. We must encourage our youngsters in such pursuits as music education. In addition to learning the valuable lesson that it takes hard work to achieve success, no matter what the arena, music education can provide students with a strong sense of determination, improved communication skills, and a host of other qualities essential for successful living.



JOHN SCULLEY
Chairman and Chief Executive Officer
Apple Computer, Inc.

The creative arts provide us with a unique and vital perspective about our world. As performers or supporters of music, dance, art, or theater, with each experience we have the possibility of being inspired and seeing the world through a different lens. Those experiences are critical to our personal growth because they can play a major role in spurring our own creativity. As a chief executive of a technology company that thrives on creativity, I want to work with people whose imaginations have been unleashed and who tackle problems as challenges rather than see them as obstacles. An education enriched by the creative arts should be considered essential for everyone.



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